Matthew Locke
ANTHEMS, MOTETS AND CEREMONIAL MUSIC
Choir of New College, Oxford
The Parley of Instruments
Edward Higginbottom
hyperion

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MATTHEW LOCKE (c1621–1677)

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Consort: violin (PN, TC), bass viol (SC, WH), theorbo (PC, TC); Orchestra: organ (PH, GC)

CHOIR OF NEW COLLEGE, OXFORD EDWARD HIGGINBOTTOM Director of Music

treble Oliver Johnston (OJ), Lewis Wilson, Charles Jolly, Thomas Carey (TC), Howard Ferguson (HF), Christopher Neale (CN), Jerome Finnis, Jonathan Belcher, Benedict Rowe, Guy Head, Timothy Bowes, Alexander Hunt
alto Roger Barron (RB), Jeremy Burrows, Geoffrey Cryer (GC), William Missin (WM)
tenor Paul Agnew (PA), Mark Anderson, Philip Cave (PC), Rogers Covey-Crump (RCC), Toby Spence (TS)
bass John Bernays (JB), Colin Gordon, Paul Grier, Robert Hollingworth (RH), Michael Morton, Timothy West (TW), Henry Wickham (HW)

THE PARLEY OF INSTRUMENTS PETER HOLMAN Director

violin Pauline Nobes (PN), Theresa Caudle (TC), Helen Orsler, Ellen O'Dell
bass viol Sarah Cunningham (SC), William Hunt (WH)
violin & viola Judy Tarling (JT), Nicola Cleminson, Stephen Jones, Paul Denley
theorbo Paula Chateauneuf (PC), Tom Finucane (TF), Tim Crawford (TC)
bass viol, bass violin Mark Caudle (MC)
bass violin Jane Coe, Angela East
organ & spinet Gary Cooper (GC), Peter Holman (PH)

EDWARD HIGGINBOTTOM conductor

Organ 1: Goetze and Gwynn after early 18th-century English models: Stopped diapason, metal principal, fifteenth, sesquialtera II-III
Organ 2: Goetze and Gwynn after 17th-century English models: stopped diapason, wood principal, fifteenth
Spinet: Thomas Hancock (London, 1730); Pitch: A = 465Hz; Temperament: Vallotti, set by JoAnne Edwards

MATTHEW LOCKE WAS BORN IN 1621 or 1622, in Devon, and received his musical training at Exeter cathedral, where he was a chorister. Not much is known of his career during the Civil War. He was certainly in the Netherlands in 1648, when he copied a collection of Italian motets, and he had probably returned to England by 1651, when he composed his earliest collection of consort music, *The Little Consort*, for a friend in Exeter. He evidently spent most of the 1650s in London, where he wrote music for several of William Davenant's dramatic entertainments, including *The Siege of Rhodes* of 1656, often thought of as the first English opera. In 1660, when Charles II was restored to the throne and the court was reassembled, Matthew Locke effectively assumed the position of England's leading composer, for most of his senior colleagues, such as Henry Lawes, Nicholas Lanier and John Jenkins, were too old to take an active part in the court's musical affairs. For the next quarter of a century Locke divided his time between writing music for the royal orchestra, the Twenty-four Violins, supervising chamber music in the private royal apartments, playing the organ in the Catholic chapel of Charles II's Portuguese queen, Catherine of Braganza (Locke was himself a Catholic), and writing music for Davenant's London theatre company. He died in the summer of 1677, and was commemorated in an eloquent elegy by his young friend and probable pupil, Henry Purcell.

At first sight it is not easy to see why or how Locke wrote concerted Latin works such as *Super flumina Babylonis* (track 3) and *Audi, Domine, clamantes ad te* 5. Latin motets were sung in Catherine of Braganza's Catholic chapel by Italian singers, though there is no sign that violins were employed there, and most of Locke's Latin works survive in sources connected with the Oxford university music school and Edward Lowe, its energetic professor. Locke wrote at least one of his Latin motets for the Oxford music school – Lowe wrote on one of the parts of *Ad te levavi oculos meos* that it was 'made by Mr Matthew Locke to carry on the Meetinge at ye musick school. Thursday ye 16th Novem: 1665' – and it may be that all of them were written for Lowe and his Oxford performers rather than for Catholic services at court. The composer seems to have been living in Oxford at the time in order to escape from the Great Plague, which was raging in London.

Super flumina Babylonis 3, a setting of Psalm 136, opens with a two-section 'simphonia' – the Air and the Saraband of the D minor 'Broken Consort' transposed to the sombre key of C minor. Thereafter, the work is a kaleidoscopic patchwork of short sections, contrasting passages of recitative, dance-like triple time and ritornelli in a manner that harks back to the late church music of Monteverdi. *Audi, Domine, clamantes ad te* 5, a setting of an unidentified devotional text, has a similar design, though it opens with just a single-section allemande-like sinfonia, and is an even more remarkable marriage of sensuous Italianate textures and angular, surprising English harmonies. Responding to some repeated phrases in the text, Locke uses a triple-time passage as a kind of refrain. *Jesu, auctor clementie* 7, a setting of a hymn related to *Jesu, dulcis memoria*, uses the idiom of the Italian canzonetta, in which the verses are interspersed by a recurring string ritornello. The piece is awkward in places, and may date from the 1640s when Locke was coming to terms with the Italian style.

Locke's connection with Oxford and Edward Lowe was maintained over a long period, for in 1672/3 he was paid £5 for 'composing the ode' for the Encaenia or Act, the annual degree ceremony held in the Sheldonian Theatre; on that occasion, 5 July 1672, 'Mr Lowe and the Musick' were paid £3 19s 4d for 'their service at the Act' and the Oxford writer Anthony Wood wrote 'Encaenia; excellent musick' in his diary. The work in question was almost certainly the ode *Descende caelo cincta sororibus* 1, which survives in a score in Edward Lowe's hand and sets a quaint Latin text that is clearly intended for an academic occasion in the summer; the 'Oxford Ode' only developed as a discrete genre after the Sheldonian was opened in 1669. The music, too, suggests a date in the 1670s. The work opens with a two-section prelude that effectively forms a French-style overture, an idiom that Locke and other English

composers only took up in the 1670s. And the rushing scales near the opening relate to the overture to his incidental music for *The Tempest* of 1674 as well as to Purcell's early 'Staircase Overture'. The second part of the overture (a saraband in two sections, each repeated with a variation), also returns repeatedly as a ritornello between the vocal sections, an unusual and effective device. As far as is known, this recorded performance is the first since 1672.

It is also hard to see why Locke wrote so much Anglican church music, since he seems to have converted to Catholicism early in life, and never had any formal connection with the Chapel Royal. Nevertheless, he was apparently called upon to write for it in the 1660s when new repertory was needed after the hiatus of the Interregnum. This is certainly so in the case of the great polychoral anthem *Be thou exalted, Lord* [8], a setting of verses from Psalm 21, for it was performed in Whitehall Chapel on 14 August 1666 to celebrate Albemarle's naval victory over the Dutch earlier that summer; Samuel Pepys, who was present, called it a 'special good anthem'. The piece is designed to exploit the geography of the Chapel Royal. It opens and closes with a 'grand chorus' for all the performers – that is, two antiphonal vocal choirs in the *decani* and *cantoris* choir stalls on the floor of the chapel, a third vocal choir of soloists in a gallery above, and two instrumental groups: a consort of two violins, two bass viols and two theorbos in a gallery, and a string orchestra in the chapel below. Inspired perhaps by Louis Grabu, the follower of Lully who had recently arrived at court to train the Twenty-four Violins, Locke uses the French five-part orchestral scoring in this piece, with a single violin part, three viola lines and bass violins – tuned a tone below the modern cello.

O be joyful in the Lord [4], a setting of Psalm 100, is a more conventional example of the sort of Restoration verse anthem familiar to us from the works of Blow and Purcell, with its four-part string writing with two violins, and its dance-like string passages. It was evidently written for the Chapel Royal soon after the Restoration, for its text appears in James Clifford's *The Divine Services and Anthems usually Sung in his Majesties Chappell* of 1664. But once again the music survives only in an Oxford source, an autograph score with parts in the hand of Edward Lowe, which was presumably prepared for a performance at the university music school. *How doth the city sit solitary* [2], a setting of verses from the Lamentations of Jeremiah, is one of the finest examples of Locke's marriage of the Italian and English styles. The organ part, which contributes not a little to the work's rich dissonances, was written out in full by the composer, and is a valuable guide to his style of continuo playing; Roger North wrote that the Italian musicians in the queen's Catholic chapel objected to 'his manner of play', and insisted that their singing be attended 'by more polite hands'. *Lord, let me know mine end* [6] became Locke's most popular work after his lifetime, though it was usually performed in a version that ruined the remarkable effect of the end, conceived for solo voices and marked successively 'soft' and 'softest of all', by allocating it to the choir.

In this recording we have tried to reproduce the effect of performances in Oxford and London under the direction of the composer. We chose the relatively dry acoustic of Rosslyn Hill Chapel in Hampstead because Whitehall chapel was only about 75' by 30', and the music school at Oxford was even smaller. Male voices are used throughout; women began to sing in English choirs only in the 1770s. The normal practice in the Chapel Royal and at Oxford was to use one-to-a-part strings, but we have used orchestras in *Be thou exalted, Lord* [8] and *Descende caelo cincta sororibus* [1] because they were written for special occasions; the score of the former specifies a 'band of violins', and the surviving performing material of Oxford academic odes have duplicate string parts. These Oxford parts also reveal that bass stringed instruments played with the violins, leaving the solo vocal sections just to continuo instruments. A variety of continuo instruments were used on occasion at Oxford, including theorbos and plucked keyboards in addition to the music school organ, a four-stop Dallam instrument.

PETER HOLMAN © 1990

1 **Descende caelo cincta sororibus**
Regina cantus – nil sine te mei
Possunt honores – huc curuli
Nube super Zephyroque vecta.

Gratum parenti sit tibi Cinthio
Cantus patrono quod datur annuo
Gaudere festo barbitoque
Et solito celebrare plausu.

O grate nostro Julie numini
Musisque, salve, quem proprio petit
Curru deus, quo teste risus
Explicuisse solet quotannes.

Cuius calendis Cinthius aureo
Laetus comarum cingitur ordine,
Indutus et vultus nitentes,
Te cythara fidibusque sacrat.

Sed ponit aurum flebilibus modis
Plangis ademptum, tristia lugubris
Tormenta passurus Decembris
Et miserae mala longa noctis.

Queen of song, descend here from heaven,
ringed by your sisters – honours I confer
have no power without you – riding on the cloud,
your chariot, and with the west wind.

May it be pleasing to your father Apollo,
patron of song, that it is granted to us to delight
in our annual festival, and in the lyre,
and celebrate it with our customary applause.

Hail July, delightful to our god
and to the Muses; the god comes to you
in his own chariot, and in your presence he is accustomed
to give full scope to his yearly laughter.

On your Calends (July 1) Apollo joyfully
assumes his golden coiffure,
and, donning likewise his shining face,
he consecrates you with the lyre and strings.

But he lays aside his gold, bewailing
its casting-off in mournful music, when about to undergo
the grim torments of sad December
and the long troubles of unhappy darkness.

Translated by David Miller and Christopher Francis

2 **How doth the city sit solitary**, that was full of people! She that was great among the nations and princess among the provinces, how is she become as a widow? The Lord is righteous; for I have rebelled against his commandments. Woe now unto us, that we have sinned. Behold, O Lord, for I am in distress, my bowels are troubled, my heart is turned within me for I have greviously rebelled: abroad the sword bereaveth, at home there is as death. Woe now unto us, that we have sinned. What thing shall I take to witness for thee? What thing shall I liken to thee, O daughter of Jerusalem? What shall I equal to thee, that I may comfort thee, O virgin daughter of Zion? For thy breach is great like the sea; who can heal thee?

LAMENTATIONS 1: 1, 18; 2: 5, 16

3 **Super flumina Babylonis** illic sedimus
et flevimus dum recordaremur Sion:
in salicibus in medio eius, suspendimus organa nostra.
Quia illic interrogaverunt nos,
qui captivos duxerunt nos, verba cantionum:
et qui abduxerunt nos hymnum
cantate nobis de canticis Sion.
Quomodo cantabimus canticum Domini in terra aliena?
Si oblitus fuero tui Jerusalem,
oblivioni detur dextera mea.
Adhaereat lingua mea faucibus meis,

By the rivers of Babylon, there we sat down,
yea, we wept when we remembered Zion.
We hanged our harps upon the willows in the midst thereof.
For there they that carried
us away captive required of us a song;
and they that wasted us required of us mirth, saying,
Sing us one of the songs of Zion.
How shall we sing the Lord's song in a strange land?
If I forget thee, O Jerusalem,
let my right hand forget her cunning.
Let my tongue cleave to the roof of my mouth,

si non meminero tui:
si non proposuero Jerusalem, in principio laetitiae meae.
Memor esto Domine filiorum Edom, in die Jerusalem:
qui dicunt, exinanite, exinanite,
usque ad fundamentum in ea.
Filia Babylonis, misera! Beatus qui retribuet
tibi retributionem tuam quam retribuisti nobis.
Beatus qui tenebit et allidet
parvulos tuos ad petram.

Gloria Patri, et Filio, et Spiritui Sancto;
sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

if I do not remember thee;
if I prefer not Jesusalem above my chief joy.
Remember, O lord, the children of Edom in the day of Jerusalem;
who said, Rase it, rase it,
even to the foundation thereof.
O daughter of Babylon, who art to be destroyed; happy shall he
be, that rewardeth thee as thou hath served us.
Happy shall he be, that taketh and dasheth
thy little ones against the stones.

Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

PSALM 136

4 **O be joyful in the Lord, all ye lands**. Serve the Lord with gladness, and come before his presence with a song. Be sure that the Lord he is God: it is he that hath made us and not we ourselves; we are his people and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his name. For the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

PSALM 100

5 **Audi Domine, clamantes ad te**,
Audi suspirantes.
Domine, quando habitabimus
In tabernaculo tuo?
Quando exultabimus in salutari tuo?
Quando Domine, o quando?

Hear us O Lord as we cry to thee,
hear our sighing.
O Lord, when will we
dwell in thy tabernacle?
When will we rejoice in your salvation?
When, Lord, O when?

Eia pectore missa dolenti,
Ite in coelum, ite suspiria,
Cordis nuncii, eia languenti
Murmure, dicite nostra martiria,
Ite in coelum, ite suspiria.

Ah go, sighs, up to heaven,
sent from our sorrowing breast.
Weary messengers of the heart,
murmuring, tell of our sufferings.
Go, sighs, up into heaven.

Iactatae procellis in umbris, in undis,
Afflictae gementi non quies est menti,
Non, non est ulla pax.
Eia in coelum, ite suspiria,
Ite dicite nostra martiria.

Tossed and afflicted by stormy waves in the darkness,
there is no rest, no peace
for our groaning minds.
Ah go, sighs, up into heaven,
go tell of our sufferings.

Solve nexum pertinacem,
Solve corporis ligamen,
Jesu cordium levamen
Trahe me post te sequacem.

O Jesus, solace of our hearts,
untie the stubborn knot,
dissolve the ties of the body,
draw me away, following after thee.

Sat spinas calcavi, nunc rosas exquiro,
Per umbras erravi, ad lucem aspiro.
Rosa post spinas pullulet decora,
Clara post noctem rutilet aurora.

Ite ergo nulla mora.
Ite in coelum, ite suspiria.
Ite dicite nostra martiria.

I have trodden enough on thorns, now I seek the roses.
I have wandered through the shadows, now I desire the light.
The rose blooms, beautiful after the thorns,
the clear dawn glows red after the night.

Therefore with no delay,
go, sighs, up into heaven,
go tell of our suffering.

Translated by Christopher Francis

6 **Lord, let me know mine end** and the number of my days that I may be certified how long I have to live. Behold, thou hast made my days as it were a span long, and mine age is ev'n as nothing in respect of thee, and verily, every man living is altogether vanity. For man walketh in a vain shadow, and disquiets himself in vain. He heaps up riches and cannot tell who shall gather them. And now, Lord, what is my hope? Truly my hope is ev'n in thee. When thou with rebukes dost chasten man for sin thou mak'st his beauty to consume away like as it were a moth fretting a garment. Every man therefore is but vanity. Hear my prayer, O Lord, and with thine ears consider my calling; hold not thy peace at my tears. For I am a stranger with thee, and a sojourner as all my fathers were. O spare me a little, that I may recover my strength before I go hence and be no more seen.

PSALM 39: 5–8, 12–15

7 **Jesu, auctor clementie**,
Totius spes letitie,
Dulcoris fons et gratie,
Vere cordis delitie.

Jesu decus angelicum,
In aure dulce canticum,
In ore mel mirificum,
In corde nectar celicum.

Jesu, flos matris virginis,
Favus mire dulcedinis,
Decus humane generis,
Da lucem veri luminis.

Jesus, source of mercy,
our hope of all joy,
spring of sweetness and grace,
true delight of the heart.

Jesus, glory of the angels,
sweet song in the ear,
wonderful honey in the mouth,
heavenly nectar in the heart.

Jesus, flower of a virgin mother,
honeycomb of marvellous sweetness,
ornament of the human race,
bestow the brightness of the true light.

Translated by Christopher Francis

8 **Be thou exalted, Lord**, in thine own strength, so will we sing and praise thy power. The king shall rejoice in thy strength, O Lord, exceeding glad shall he be of thy salvation. Thou hast given him his heart's desire, and hast not denied him the request of his lips. For thou shalt prevent him with the blessings of goodness and set a crown of pure gold upon his head. He asked life of thee, and thou gav'st him a long life, even for ever and ever. His honour is great in thy salvation, glory and great worship thou shalt lay upon him. And why? Because the king putteth trust in the Lord, and in the mercy of the most highest, no he shall not miscarry.

PSALM 21: 1–4, 7

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